

2011--89



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

A Choral Collage

Women's Chorus

Ana Alvarez, conductor

Women's Chamber Choir

Hilary Apfelstadt, conductor

Men's Chorus

David Holler, conductor

Sunday, October 16, 2011

2:30 p.m. MacMillan Theatre

Edward Johnson Building

80 Queen's Park

2011-12 SEASON

Men's Chorus

David Holler, conductor
Sam Barton, assistant conductor
Stephen Frketic, accompanist

Zion's Walls

Aaron Copland (1900–1990)

In Flanders Fields

Lon Beery (b.1958)

Meaghan Walker, trumpet

An Irish Airman Foresees His Death
In Remembrance (from *Requiem*)

Juliet Hess (b.1979)
Eleanor Daley (b.1955)

Peace at the Last
Libertatum

Bradley Ellingboe (b.1958)
Jim Papoulis

Anthony Varahidis, tenor soloist

Women's Chamber Choir

Hilary Apfelstadt, conductor
Cassandra Luftspring, assistant conductor
Eunseong Cho, accompanist

Laudate Dominum

Z. Randall Stroope (b.1955)

Ave Maria
Ave Maria

Guy Forbes (b.1955)
Henrique Oswald, ed. Igayara (1852–1931)

Laudate pueri (Ye sons of Israel)

Felix Mendelssohn (1809–1847)

Cassandra Luftspring, conductor

La nuit
Les Étoiles

Jean-Phillippe Rameau, arr. Grundahl (1683 – 1764)
Mark Sirett (b.1952)

She Sat and Sang

Robert Sieving (b.1942)

Jason Chum, clarinet
Amahl Arulanandam, cello

Always Coming Home

Joan Szymko (b.1957)

Amahl Arulanandam, cello

Women's Chorus

Ana Alvarez, conductor
Thomas Snell, assistant conductor
Jeanne Yuen, accompanist

From *Six Children's Choruses*

Only Tell Me

Béla Bartók (1881–1945)

The Blooming Bright Star of Belle Isle

Eleanor Daley (b.1955)

Thomas Snell, conductor

From *Three Zulu Songs*

The Moon

Malcolm Forsyth (b.1936)

From *Six Choral Pieces*

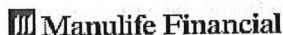
Sergei Rachmaninoff (1873–1943)

Night

The Waves Are Slumbering

The Angel

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Program Notes

MEN'S CHORUS

Zion's Walls is a revivalist song with words and music credited to John G. McCurry. It is one of many American folk songs adapted by American composer Aaron Copland in his two volumes of American Songs from 1950 and 1952. Copland originally set these songs for voice and piano; later re-workings include versions with orchestra and several choral arrangements. The music of this folk song was also used again in Copland's opera *The Tender Land*.

In this post-9/11 world, we are constantly bombarded with the everyday tragedies of war and death. The following three pieces are reminders of those who have bravely fought for the freedoms we have in our world today. Perhaps the most famous poem of remembrance is John McCrae's *In Flanders Fields*. Lon Beery is the chorus director at Spry Middle School in Webster, New York, directing six choruses totalling 500 students. For his compositions, he has received several ASCAP Standard Awards. Mr. Beery pays homage to those who died for our freedom in this piece with a haunting taps-like opening on the trumpet, followed by a march-like hymn in three parts for men's chorus.

This memorable poem, *An Irish Airman Foresees his Death* by William Butler Yeats, is a short sixteen-line poem with a very simple metric structure. An Irish airman fighting in World War I declares that he knows he will die fighting among the clouds. This pilot from Kiltartan Cross also knows that the outcome of the war will neither make his life better nor worse than before – death being a “balanced” outcome.

In Remembrance is one of Canadian composer Eleanor Daley's most well-known and beloved pieces. Born and raised in Parry Sound, Ontario, Ms. Daley has accompanied both the Amadeus Choir and the Bach Children's Chorus, and has

written commissions for many other choral organizations. She has written a large number of her compositions for the choirs at Toronto's Fairlawn Heights United Church, where she has been Director of Music since 1982.

Peace at the Last is a simple prayer taken from a Catholic Prayer Book written by John Henry Cardinal Newman. Composer Bradley Ellingboe is also a conductor, singer, and professor at the University of New Mexico. He has also done extensive scholarly work making the songs of Edvard Grieg more accessible to the English-speaking world.

Jim Papoulis' work focuses on combining the music of his roots – classical and jazz – with the rhythms and influence of worldbeat, folk, and multi-ethnic sounds. *Libertatum* begins in a traditional Latin motet style, but more contemporary musical elements quickly emerge – both rhythmically and harmonically. The text is about freedom – a topic that remains relevant even in today's society. The Latin text at the beginning evokes an atmosphere of another era. The text then becomes syllabic and without literal meaning, contrasting with the preceding Latin text. When English is finally introduced, there is a blend of all three musical styles, reflecting the nature of our global society and the interweaving of many languages, cultures, and rhythms.

WOMEN'S CHAMBER CHOIR

Laudate Dominum (2003) by American composer Z. Randall Stroope is an energetic, rhythmically repetitive piece based on text fragments (Laudate, Lauda, date, etc.). It is written in clearly-delineated sections (A, A1, B, C, A2, coda) with the lyrical C section providing the most contrast. Each voice part is equally important in this texture which is punctuated by the active piano accompaniment.

*Praise the Lord,
Blessed be the name of the Lord*

*Now and continuously for generations.
From the sun's rising to its setting.*

Two settings of *Ave Maria* follow. The first, written in 2006 for the Millikin University Freshman Women's Ensemble by its conductor, Guy Forbes, is an expansive SSAA composition with thick texture and rich harmonies, mostly in homophony. In contrast, the middle section features six soloists chanting "Ora pro nobis (pray for us sinners)" over a sustained dissonance in the chorus. It ends with an elongated "Amen" that tapers off into a very quiet A-flat major chord.

Brazilian composer Henrique Oswald set the text of "Ave maria" in 1913, almost one hundred years ago. Although the composer was age 61 at the time, he had never before written sacred music, having composed operas, symphonic and chamber works, as well as music for piano. Also for SSAA voices, *Ave Maria* alternates polyphony and homophony, with some mild dissonance that resolves to the key of E-flat major.

*Hail, Mary, full of grace, the Lord is with you.
You are blessed among women, and blessed is
the fruit of your womb, Jesus.
Holy Mary, mother of God, pray for us
sinners, now and at the hour of our death.
Amen.*

Felix Mendelssohn composed three motets for treble voices, of which *Laudate pueri Dominum* is the second. Originally written for SSA and organ accompaniment, they can be performed with piano, as this piece is today. This is a classic work for women's choruses, with extended melodic lines in all voices, arched phrases, and excellent ranges. It derives a large part of its momentum from the piano accompaniment that uses constant 8th notes throughout much of the piece.

*O praise the Lord, ye children,
Praise the name of the Lord.
Blessed be the name of the Lord
From henceforth now and forever.*

La Nuit (The Night) is attributed to Jean-Phillip Rameau, known for both instrumental and vocal writing, and arranged for three-part women's voices by Nancy Grundahl. This is a simple homophonic strophic piece that challenges singers to perform expressively at a quiet dynamic level.

*O night, come bring to the earth the calm
enchantment of your mystery.
The shadow which follows you is so sweet,
So sweet is the harmony of your voice singing
of hope,
So great is your power, transforming all into
happy dreams.
O night, oh leave the earth again the calm
enchantment of your mystery.
The shadow which follows you is so sweet,
Is it a loveliness as fair as the dream?
Is it truth sweeter than hope?*

Mark Sirett composed *Les étoiles* for the Oriana Singers of Toronto in 2007. The text is by Ryan O'Reilly. Sirett's setting is reminiscent of Debussy's style with frequent triplet figures, rhythmic and melodic fluidity, and an accompaniment that is supportive harmonically without doubling the voices. It is almost impressionist in its affect. It is strophic with slight variations in the second verse. Dynamic contrasts are expansive compared to the more restrained *La Nuit*.

*The stars shine through the night,
All small and pretty.
Some thousands of tiny suns in the heart
Of infinity,
Black infinity.*

*They blink all night
And then they flee.
When the day arrives, they are no more.
All is fleeting.*

The last pair of compositions are by two contemporary American composers, Robert Sieving and Joan Szymko, and both use additional instruments besides piano. The text for *She sat and sang* is by Christina

Rossetti, whose expressive poetry is enhanced by the use of clarinet, cello and piano. The two characters in the poem ("she" and "I") appear to have been linked at one time but are no longer, and the narrator ("I") speaks with longing about her singing in contrast to his weeping: as his "tears were swallowed by the sea," so her "songs died in the air." The contrasting instrumental timbres beautifully convey the difference between the two characters and their emotional states.

Joan Szymko uses cello to enhance the nostalgia inherent in the text of *Always coming home*. The words are based on the writings of Ursula LeGuin whose book by the same title focuses on the importance of being centered, of finding one's roots (or "home"), whether physically or spiritually. The image of a traveler seeking new experiences in unfamiliar places that somehow can lead a person home is central to the text. Szymko uses repeated and overlapping phrases to reinforce the sense of quest as one continues to "be always coming home."

WOMEN'S CHORUS

The Hungarian composer, pianist, and collector of Eastern European music, Béla Bartók, writes with rich colours within a transparent texture. The use of Aeolian mode and contrapuntal lines in *Only Tell Me* underscores the sadness of a separation.

The Blooming Bright Star of Belle Isle is a setting of a Newfoundland folk song by Canadian composer Eleanor Daley. This Irish-Canadian ballad tells the story of a young man, long absent from his betrothed, who decides to test her faithfulness upon his return to Belle Isle. The emotions in the dialogue between the two characters are expressed through a variety of vocal textures.

The Moon gives praise to the mysterious healing powers of the moon. The serenity of the enigmatic night is represented by the homophonic texture, occasionally broken by onomatopoeic sounds. South African-born composer Malcolm Forsyth won the JUNO Award for Best Classical Composition in

1987 for his orchestral suite "Atayoskewin".

*O Moon, bright queen of darkness!
Some see you as a healer
who carries medicine bags
and shoulders horns and satchels;
I watch you climb the skies.*

With a distinctive lyrical quality, expressive phrasing, polyrhythm, and a rich palette of colour, *Six Choral Pieces* for treble voices illustrate the style of the late-Romantic Russian composer Rachmaninoff. The three selections for today's concert were chosen for their particularly expressive text settings. The texture of *Night* builds from a single note through major and minor thirds to represent the blossoming colours of sunrise. Delicate wave-like piano accompaniment sets the restful mood of *The Waves are Slumbering*. *The Angel* consists of a simple melody which is repeated with different harmonic accompaniment and rhythms throughout the piece. The climax occurs in a descending line, representing movement from heaven to earth, as the melody of the angel's song is played in the background by the piano. The piece ends with the calmest variation of all.

Night

*Softly the dark-winged night
wafts above the earth;
somewhere a mournful song is heard,
ringed with a teardrop.
Away with you, melancholy tune!
The dark night shall pass,
and, arising, the triumphant daytime
shall bring people happiness!
The tired earth shall be refreshed
after being spellbound with sleep,
and a crimson dawn shall glisten
in the clear blue sky!*

The Waves Are Slumbering

*The waves are slumbering, the sky is clear,
the moon shines, the full moon floats
above the azure waters.
As the silvery sea glistens, burning with a
shimmer,
so will joy illumine sadness
with its bright light.*

The Angel

*In the midnight sky an angel flew
and sang a quiet song:
and the moon, and the stars, and the clouds
all as one,
attended to that holy song.
He sang of the blessedness of sinless spirits
beneath the branches of Paradise's gardens;
he sang of God Almighty,
and his praise was without guile.
He carried in his bosom a young soul,*

*destined for a world of sadness and tears.
And the sound of his song, though lacking
the words,
remained alive in that young soul.
A long time it suffered in the world,
filled with a wondrous longing:
for it the sounds of the heavens could not
be supplanted
by the ordinary songs of earth.*

Men's Chorus

Tenor

Johnathan Bae
Samuel Chan
Chalie Chuong
Scott Downing
Andrew Ivens
James Kalisz
Philip Kim
Martin Lee
Lorenzo Madrazo
Alex Mieszkalski
Seth Turner

Gavin Yee

Abby Zhang

Bass

Chan Joo Ahn
Rzgar Al-Timary
Sam Barton
Samuel Bayefski
Michael Bridge
Alex Chang
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Mikhail Shemet

Peter Warren

Women's Chamber Choir

Soprano

Amanda Cogan
Stacy Collins
Laura Crowe
Laura D'Angelo
Maki Ishida
Lynn Isner
Alexandra Jelilyan
Britta Johnson
Cassie Luftsprung
Teresa Mahon
Allison Murrell

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Hannah Tarder-Stoll

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Clarisse Tonigussi

Fiona Wu

Alto

Kari Abraham

Kristina Agur

Natasha Cheung

Victoria Chung

Madeline Christie

Natalie DiNardo

Sabrina Duong

Jardena Gertler-Jaffe

Esther Jeon

Michelle Ming San Kam

Jennifer Liu

Kate Seo

Veronica Vuong

Meaghan Walker

Emma Young

Women's Chorus

Soprano 1

Madison Angus
Stephanie Boone
Yvette Lorraine Coleman
Alyssa Curto
Laura Finlan
Ariella Flatt
Lindsay Foote
Anaïs Kelsey-Verdecchia
Yoo Jin (Amanda) Lee
Yiwen Liu
Morgan MacNeill
Sarah Moore
Maeve Palmer
Sojung (Kara) Park
Emily Pearce
Caroline Reynolds
Amy Nicole Salmers
Stephanie Tacit
Cara Tors
Evita Trembley
Chanelle Tsang
Sofya Voronko

Soprano 2

Diana Calautti
Sasha Chaplygina
Iulia Ciobanu
Amy dela Cruz
Gabriela Farias
Rachel Fawcett
Stephanie Gamponia
Laura Goldsmith
Airin San Hadi
Tatjana Jaluvka
Joellyn Shiyomi Joseph
Jaeyon Kang
Nadia Kim
Taehyung Kim
Anna Shareen Lubinsky
Pamela May Fung Lum
Megan Maeve McCarthy
Hilary McLaughlin
Rachel Miller

Patricia Nesci

Angela Ng
Maylin Ortega Zululeta
Lauren (Alexandra) Park
Luksimi Sivaneswaralingam
Robin Whiffen
Imogen Wasse

Alto 1

Olivia Brown
Eunsun Chung
Michele Comrie
Marina Davis
Emilee-Mae Feely
Su Hyun (Melany) Kim
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Crystal Law
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Shauna Yarnell

Alto 2

Miranda Brant
Emily Bruch
Velora Chan
Jamie Corbett
Monika Gurak
Esther Jean
Ani Shirvanian Konaraki
Sara Tavanaie
Samantha Tsang

Biographies

DAVID HOLLER is a second-year student in the DMA program in choral conducting at the University of Toronto. He graduated from the University of Western Ontario and from Westminster Choir College in Princeton, NJ. He is a teacher, singer and accompanist in the Niagara region and directs the Mohawk College Community Choir. In January 2011, he was one of five conductors from the U.S. and Canada selected for The Mendelssohn Choir Conducting Symposium in Toronto. At U of T, David is assistant conductor for MacMillan Singers as well as conducting the newly formed Men's Chorus.

SAM BARTON, assistant conductor of the U of T Men's Chorus, is currently in the second year of his master's degree in choral conducting. Originally from the UK, he received his BA in Music at the University of York, where he gained experience both in choral and also in orchestral conducting. In Toronto, he sings in the Amadeus Choir, does conducting for the Toronto Estonia Choir, and is principal conductor of the Peetri Kiriku Vokaalanseml.

STEPHEN FRKETIC, accompanist for the Men's Chorus, is a first year master's student in the choral conducting program at the University of Toronto. He is a native of Jacksonville, Florida, where he began his studies in piano and organ. After graduating with a B.M. degree in Organ Performance from Indiana University, he taught English in Tokyo. From 2008 – 2011, he was employed as a school choral director and church musician in Houston, Texas.

HILARY APFELSTADT is Director of Choral Activities at the University of Toronto, a position she assumed in the fall of 2010. She conducts the MacMillan Singers, a select mixed ensemble, and the Women's Chamber Choir, as well as teaching courses in conducting and repertoire. She began her music education in Nova Scotia, and

moved to Toronto where she completed her bachelor's degree in vocal music education at U of T. Her graduate degrees are from the University of Illinois and the University of Wisconsin-Madison. From 1993 – 2010, she was Professor and Director of Choral Activities at the Ohio State University, where she also served as Associate Director of the School of Music from 2008 – 2010. Choirs under her direction have performed at conferences of the American Choral Directors Association (ACDA), in Carnegie Hall, and in Europe. She has conducted numerous honour choirs throughout the U.S., and has guest conducted in Austria, Canada, Cuba, England, Italy, and Switzerland. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of "Music and the Spoken Word." She has presented papers and conducting master classes in numerous professional venues, and serves on the editorial boards of three journals, including the *ACDA Choral Journal*. Her publications number nearly eighty articles, a monograph and several book chapters. She is a past-national President of ACDA (2007 – 2009) and currently chairs the Past-Presidents' Council. For several years, she sang with the Robert Shaw Festival Singers with whom she recorded two Grammy Award-winning CDs in France.

CASSANDRA LUFTSPRING is a first-year master's student in the choral conducting program. She received her Bachelor of Music degree from Queen's University, studying piano and composition. Several Canadian choirs have commissioned her work. Cassandra has worked as an accompanist, a music teacher, and an assistant conductor for the Cantabile Choirs of Kingston. She is currently the Conductor's Intern for the Toronto Children's Chorus.

EUNSEONG CHO began her undergraduate studies at Yonsei University in Korea, and received her Mus.Bac.Perf. and

MMus. in Organ Performance under the tutelage of John Tuttle at the University of Toronto. Over the years, she has performed in numerous recitals and concerts with professional musicians as an organist, pianist and harpsichordist in North America and Korea. She has served as resident organist at Light Presbyterian Church in Toronto since 1995, and is currently accompanist for the Toronto Korean-Canadian Choir and the Women's Chamber Choir at the University of Toronto.

ANA ALVAREZ, a native of Cali, Colombia, received her undergraduate degree in choral conducting in Bogotá. After leading choirs in her home country, she earned an M.M. in conducting from the University of Victoria where she directed the women's choir, Philomela, and also studied wind conducting. She is currently in her second year of the DMA in conducting program at U of T where she conducts the Women's Chorus. Her research interests are in the field of South American choral music and its authentic performance in North America.

THOMAS SNELL, assistant conductor of the Women's Chorus, is in his second year of the master's degree program in choral conducting. A resident of Ohio, he holds a Bachelor of Music degree from Westminster Choir College in Princeton, NJ where he studied conducting with Andre Megill and Sun Min Lee, and voice with Mark Moliterno. During his time in Princeton, he was Assistant Director of Music at the Universalist Unitarian Church.

Accompanist **JEANNE YUEN** leads an active career as a collaborative pianist, currently accompanying the Women's Chorus at U of T as well as playing for individuals. Also a choral conductor, she has held artistic positions with the Cantabile Choirs of Kingston, Queen's Choral Ensemble, and the Healey Willan Singers. Ms. Yuen holds degrees from the University of Toronto and Queen's University, where she served as accompanist in the Queen's Student Opera Company.

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